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PRISCILLA

Here beauty of form may be shown by pictures or vases themselves, and the decorations made a means of showing the life and thought of the people. The children should mold Greek forms, and decorate their vases with Greek patterns. (The Art Institute has good illustrations.)

Aztec Pottery: In connection with Colonial history, we come in contact with the

higher forms of Indian life in this country. Here we may show the development of the art of pottery again, and trace the difference between the best Indian pottery and Greek vases, and show modern vases. The Field Museum will furnish good illustrations. The children should copy the specimens seen there.

The Middle Ages and Modern Art: Here we come again to the development of the art of glazing. The stories of Luca della Robbia and of Palissy, of the beginnings of Dresden, Delft, and Wedgwood, and of the Portland vase may be found useful. Longfellow's poem, *Keramos*, may be adapted as a story to be told with many illustrations in pictures and objects. Older children may read this poem profitably.

References: Binns, *The Story of the Potter*; Luca della Robbia, *Pottery*, (Britannica); Lamartine, *Celebrated Characters* (Palissy); *Stories of Industry*, vol. 2; Nelson, *The Story of Palissy the Potter in Records of Noble Lives*; Chapman and Hall, *The Industrial Arts*; Mason, *Origins of Inventions*; Ratzel, *History of Mankind*.

Excursions: To china shops; ceramic rooms, and art galleries.

Speech, Oral Reading, and Dramatic Art

Martha Fleming

Pedagogic Class: The problem to be worked out in this class, which is so large that each individual receives less than an hour of time during the quarter, is how to make each one feel responsible for the work and take an active part to such an extent that he will gain some skill in expression. This could not be done by lectures or by any study of literature that stopped short of actual oral expression. In the hope of meeting the need for more opportunity, the play of *Hamlet* was selected. The class would have tired of any liter-

ature except the greatest before the point of expression could be reached.

The class read the play until each one was able to present the argument in a paper which could be read in five minutes or less. Each scene was then given out to a group corresponding in number to the number of characters in the scene. Another student was made stage manager of the group. Each group presents the scene, committing the lines, and giving the action that in their judgment it demands. The rest of the class watches the work closely, and at the close

of the presentation the whole scene is discussed—the good things noted, suggestions made, and criticisms offered. In this way we have worked through three acts. The result has been a careful, independent study of the text, and an effort at interpretation which has been marked with much true feeling. The interest in the whole class has been intense.

Shakespeare was an actor; he knew the stage; the play was written to be acted. The simple reading of it cannot give its full beauty and meaning. The eye as well as the ear must be satisfied.

This work will be continued through February, and if possible a closer study made

of some of the scenes. A character study of Hamlet will be written by each member of the class.

In connection with the History and Art departments, the story of *The Sleeping Beauty* will be told to the class. Tennyson's poem, *The Sleeping Beauty*, will be read orally. Each of the class will write the story as it appeals to him individually. Some practice in story-telling will follow. Other fairy stories will be treated in the same way, and the little poem, *Up the Airy Mountain*, read orally by the class. It is hoped that something original in both literature and art will be the result of this part of the month's work.

French

Lorley Ada Ashléman

There can be no one set method for the study of a language. The soul of the method is the image-growth. Image-growth is never the growth of one image to the exclusion of another, nor do any two images grow in exactly the same manner.

To know a language is not simply to be acquainted with elements of grammar (for grammar must be learnt by the language, and not the language by the grammar), and to have read with more or less trouble and difficulty one or two texts from the many treasures which the French literature possesses, but it is to have an acquaintance with the genius of the language, the genius of the people—to feel a word instead of translating a word.

Why should the thought of a language come through the intermediary of your own language? Many only read English into which more or less laboriously they change the French words. It is needless to dwell on the fact that such readers get the entire thought from a translation,

usually a very bad one, and never can they have any exact perception of literary excellence in French, nor distinguish shades of meaning different from those to which they have been accustomed in English.

Is it possible to have genius and feeling at the beginning of the study of a language? Can it be made anything but a fine gymnastic memory exercise?

Gouin's method has made a great step in advance, when compared to the learning of a language by the translating and memorizing of sentences found in methods that preceded his; as, for example, "The trees of the good baker's wife. Have you a hat? No, I have a broom." But, unfortunately, the Gouin method is more or less artificial. The language study is isolated. The lessons, though apparently forming a connected whole, are only a cunningly arranged vocabulary. The vital part is missing—true correlation with other educative interests.

A knowledge of the every-day speech